

# Lord hear my prayer instantly

Domine exaudi. Psal.102

William Byrd (c.1540-1623)

Superius  
[Soprano]

Tenor  
[Tenor]

Bassus  
[Tenor]

Lord hear my pra - yer in - stant - ly, which I be -

Lord hear my pra - yer in - - stant - ly,

Lord hear my pra - yer in - stant -

Detailed description: This block contains the first system of the musical score. It features three staves: Soprano, Tenor, and Bass. The Soprano staff begins with a treble clef and a key signature of one flat (B-flat). The Tenor and Bass staves begin with a bass clef and a key signature of one flat. The time signature is 4/4. The lyrics are written below each staff, with hyphens indicating syllables that span across measures. The Soprano part has a melodic line with a fermata over the word 'prayer'. The Tenor and Bass parts have a more rhythmic, accompanimental feel.

-fore thee make, be - fore thee make, and let my cry,

which I be - fore thee make, be - fore thee make, and let my cry come un - to

-ly, which I be - fore thee make, and let my

Detailed description: This block contains the second system of the musical score. It continues the three-part setting. The Soprano part has a melodic line with a fermata over the word 'make'. The Tenor and Bass parts have a more rhythmic, accompanimental feel. The lyrics are written below each staff, with hyphens indicating syllables that span across measures.

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and let my cry come un - to thee, do not the same for -

thee, and let my cry come un - to thee, do not the same for -

cry come un - to thee, do not the same for - sake, for - sake,

Detailed description: This block contains the third system of the musical score. It continues the three-part setting. The Soprano part has a melodic line with a fermata over the word 'thee'. The Tenor and Bass parts have a more rhythmic, accompanimental feel. The lyrics are written below each staff, with hyphens indicating syllables that span across measures.

-sake, do not the same for - sake. Turn not a - way thy

-sake, do not the same for - sake, for - sake.

do not the same for - sake. Turn not a - way thy face from me,

Detailed description: This block contains the fourth system of the musical score. It continues the three-part setting. The Soprano part has a melodic line with a fermata over the word 'sake'. The Tenor and Bass parts have a more rhythmic, accompanimental feel. The lyrics are written below each staff, with hyphens indicating syllables that span across measures.

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face from me, when trou - bles me op - press, when trou - bles me op -

Turn not a - way thy face from me, when trou - bles me op - press, op -

turn not a - way thy face from me, when trou - bles me op - press,

Detailed description: This block contains the fifth system of the musical score. It continues the three-part setting. The Soprano part has a melodic line with a fermata over the word 'face'. The Tenor and Bass parts have a more rhythmic, accompanimental feel. The lyrics are written below each staff, with hyphens indicating syllables that span across measures.



-press, op - - press, each day, each day in - cline\_\_\_\_

- press, each day in - cline\_\_\_\_ thine\_\_\_\_ ear to me, in - cline thine

each day in - cline thine\_\_\_\_ ear to me, in - cline thine\_\_\_\_

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\_\_\_\_ thine\_\_\_\_ ear to me, and suc - cour my\_\_\_\_ dis -

ear to\_\_\_\_ me, and suc - cour my\_\_\_\_ dis - tress, and suc - cour my dis -

ear to me, and suc - cour my dis - tress, and suc -

- tress, and suc - cour my\_\_\_\_ dis - tress.

- tress, and suc - cour my\_\_\_\_ dis - tress, and suc - cour my dis - tress.

- cour my\_\_\_\_ dis - tress, and suc - cour my dis - tress.

Source: William Byrd, *Songs of sundrie natures...* (London, 1589-1610), no.5.  
 Text: Anonymous metrical version of Psalm 102: 1-2.

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